



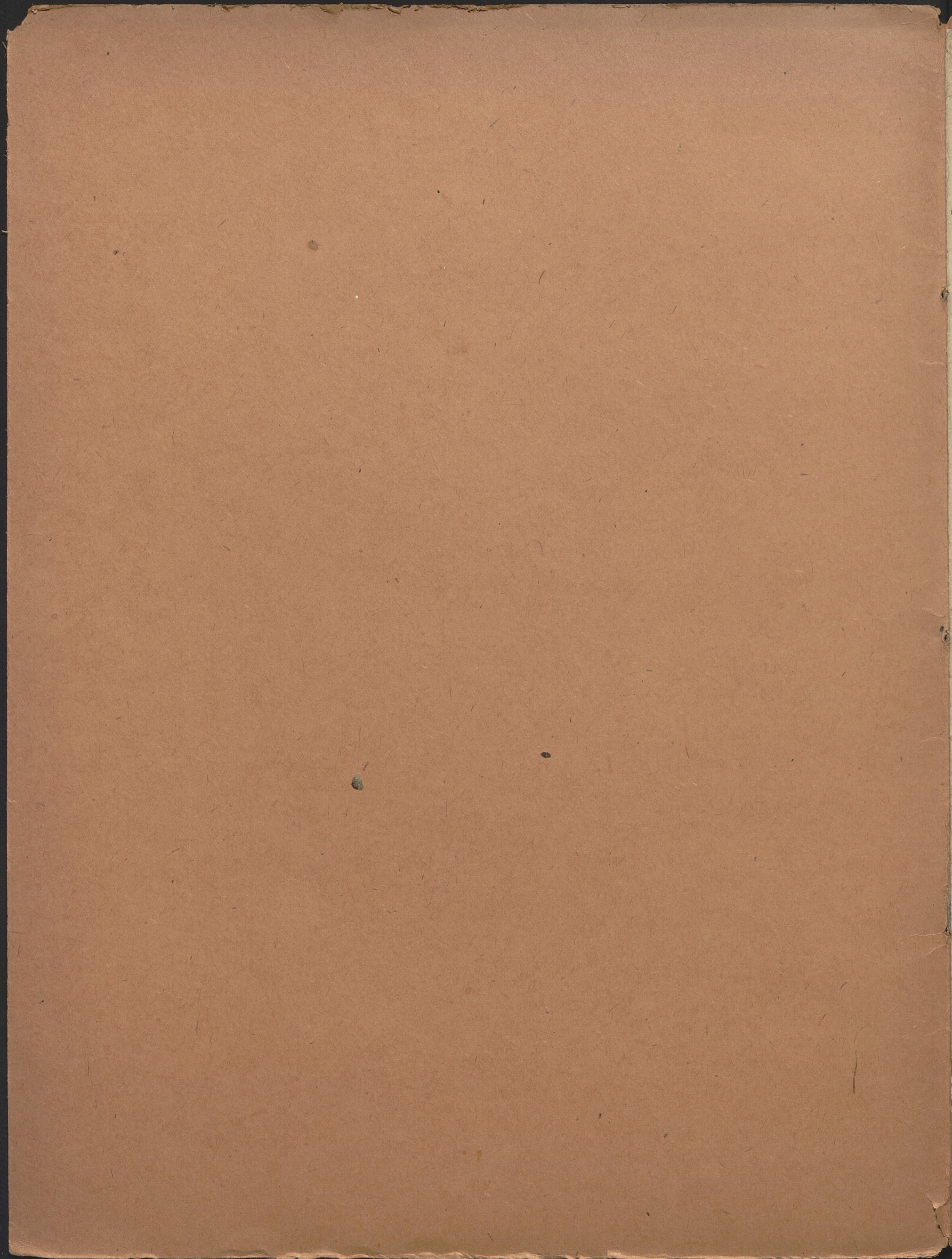
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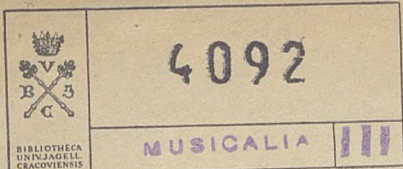
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MUSICALIA



cos 1890





Edition M. ARCT.

Wydawnictwo M. ARCTA.

Ouvrage adopté par le Conservatoire de musique
à Varsovie.

Polecone przez Radę Pedagogiczną Warszawskiego
Instytutu Muzycznego.

LE PIANISTE VIRTUOSE

57 Exercices du piano

— de —

G. L. HANON.

corrigés et complétés

PIANISTA WIRTUOZ.

57 Ćwiczeń na fortepian

Wydanie poprawne
usystematyzował i uzupełnił

ALEKSANDER RÓŻYCKI.

Profesor Warszawskiego Instytutu Muzycznego.

Kop. 90.

WARSZAWA,

Nakład i własność MICHAŁA ARCTA.

Lith. W. Grisey, Moscou, rue Grande Opaschi, prop. Maison

SEBASTIANER
&
WOLFF

I.

Ćwiczenia przygotowawcze

w celu pozyskania niezależności, równego uderzenia i biegłości palców.


- a) 30 ćwiczeń I i II N° należy studiować w tempie $\text{♩} = 60 \text{ M.M.}$ i w miarę wprawy dochodzić do $\text{♩} = 120 \text{ M.M.}$
 b) Uczniom więcej uzdolnionym zaleca się studiowanie niniejszych ćwiczeń we wszystkich tonacjach.

a) M.M. $\text{♩} = 60$ do 120.

1. *mf*



3



6

6.

6.

6.

7.

8.

9.

Exercise 9 is a piece for piano, consisting of three systems of two staves each. The first system begins with a bass clef and a 2/4 time signature. The second system begins with a treble clef. The third system begins with a treble clef and ends with a double bar line and repeat sign. The music is written in a single key and features a variety of rhythmic patterns and fingerings, indicated by numbers 1-5 above or below notes.

10. 

[illegible]

12.

12. Bass clef, 2/4 time. Measures 1-12. Fingerings: 1 2 4 5, 5 4 2 1 3 2 4 3, 1 2 4 5, 5 4 2 1 3 2 4 3, 1 2 4 5, 5 4 2 1 3, 1 2 4 5, 5 4 2 1, 1 2 4 5, 5 4 2 1, 1 2 4 5, 5 4 2 1.

13.

13. Bass clef, 2/4 time. Measures 1-12. Fingerings: 3 1 4 2 5 3 4 5, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1, 1 3, 1 3, 1 3, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1, 3 5 2 4 1 3 2 1.

14.

14. Bass clef, 2/4 time. Measures 1-12. Fingerings: 1 2 3 4 5, 5 3 4 2 3 1 2 1, 1 2 3 4 5, 5 3 4 2 3 1 2 1, 1 2 3 4 5, 5 3 4 2 3 1 2 1, 1 2 3 4 5, 5 3 4 2 3 1 2 1, 1 2 3 4 5, 5 3 4 2 3 1 2 1, 1 2 3 4 5, 5 3 4 2 3 1 2 1.

15.

Exercise 15 consists of three systems of two staves each. The first system is in bass clef, and the second and third are in treble clef. The music features various fingerings and slurs, with notes often beamed together in groups of four or six. Fingerings are indicated by numbers 1-5 above or below notes.

16.

Exercise 16 consists of three systems of two staves each. The first system is in bass clef, and the second and third are in treble clef. The music features various fingerings and slurs, with notes often beamed together in groups of four or six. Fingerings are indicated by numbers 1-5 above or below notes.

17.

Exercise 17 consists of three systems of two staves each. The first system is in bass clef, and the second and third are in treble clef. The music features various fingerings and slurs, with notes often beamed together in groups of four or six. Fingerings are indicated by numbers 1-5 above or below notes.

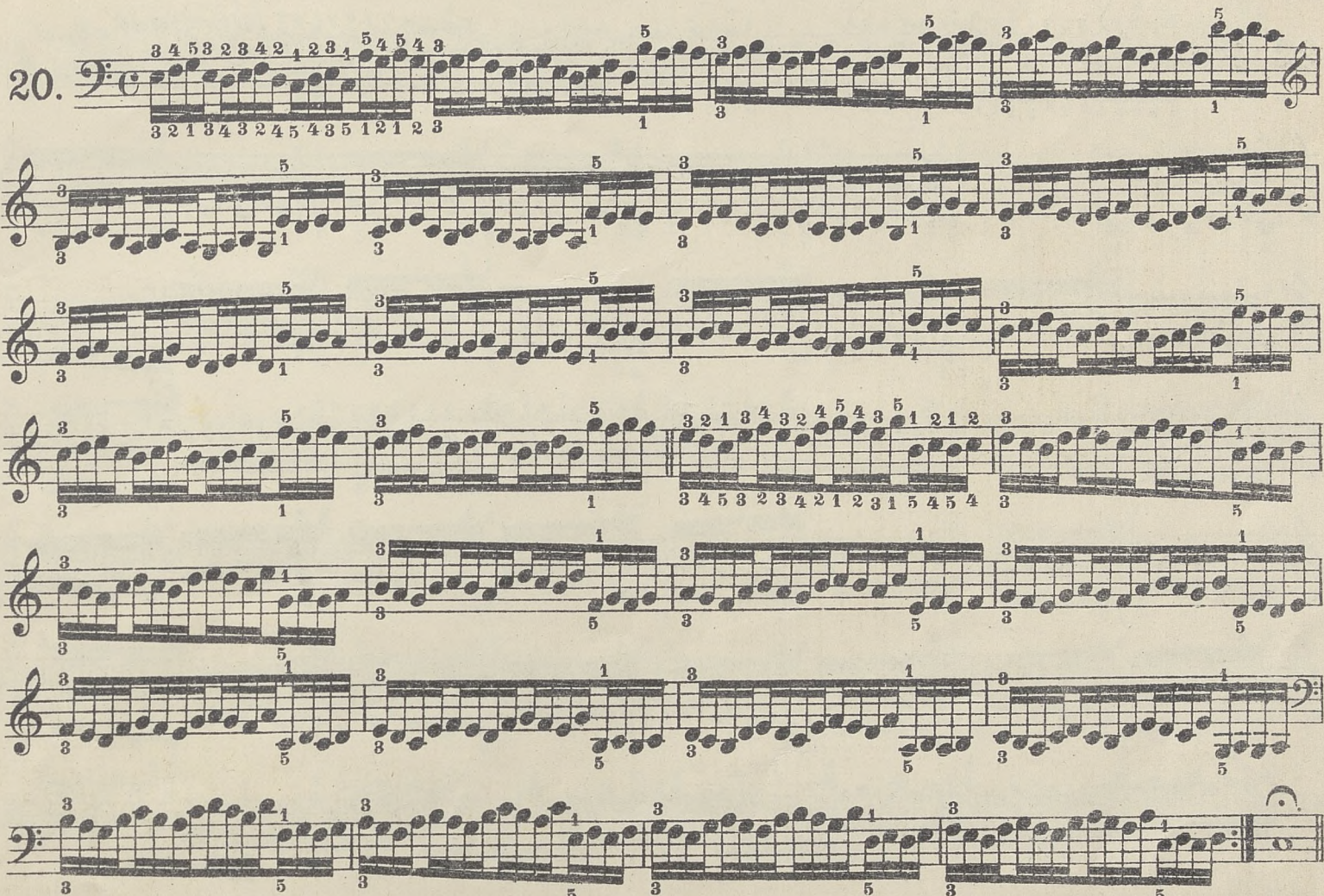
Ćwiczenia trudniejsze
w celu przygotowania palców
do ćwiczeń wirtuozowskich.

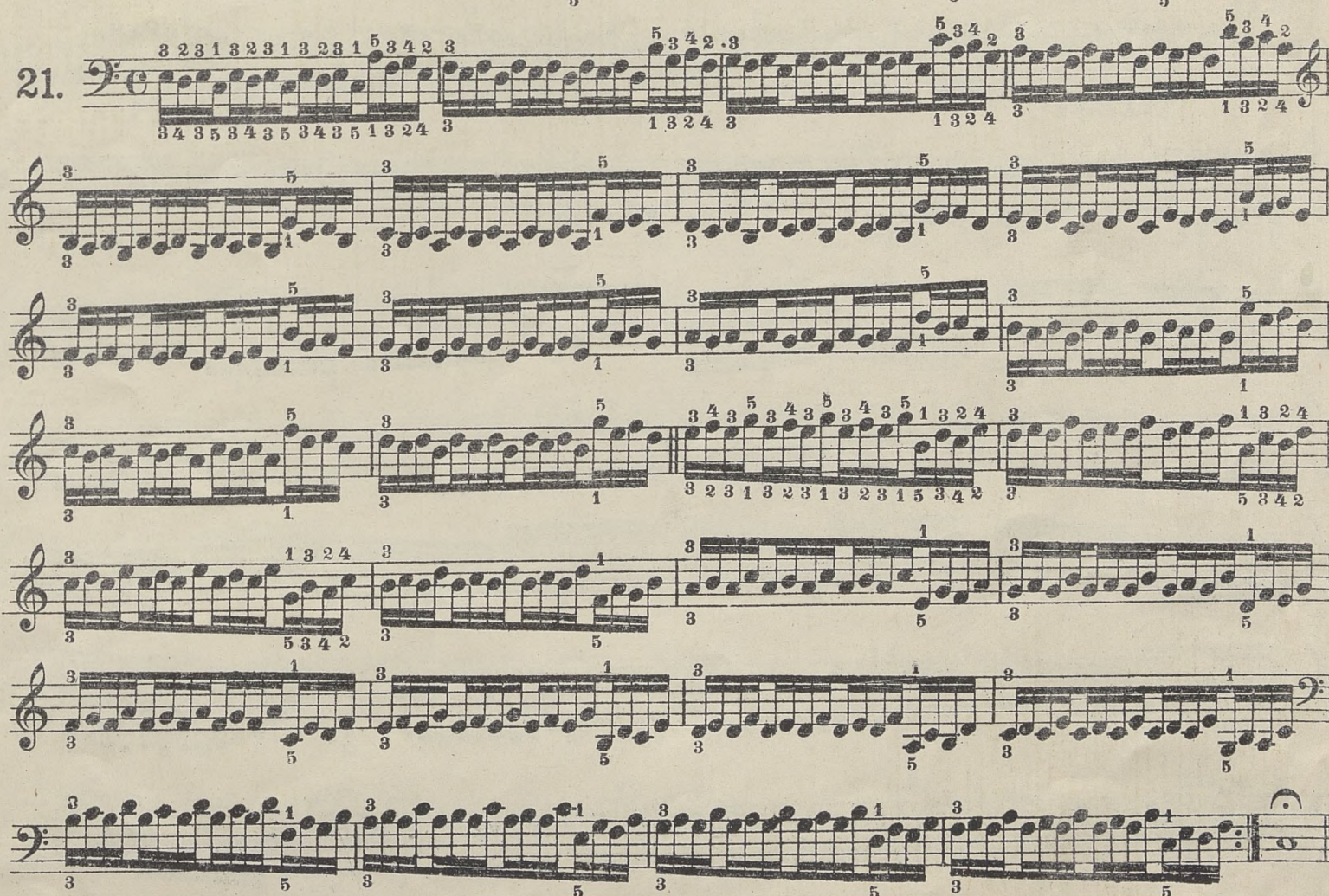
Exercices transcendants
pour préparer les doigts aux
exercices du virtuose.

M.M. ♩ = 60 do 120.

18.

19.

20. 

21. 

22.  Musical score for exercise 22, featuring six staves of music. The notation includes various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The piece is written in a single system with six staves, each containing a different melodic line. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs (treble and bass) to accommodate the range of the music. The piece concludes with a double bar line and a repeat sign.

23.  Musical score for exercise 23, featuring six staves of music. The notation includes various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The piece is written in a single system with six staves, each containing a different melodic line. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs (treble and bass) to accommodate the range of the music. The piece concludes with a double bar line and a repeat sign.

24.  Musical score for exercise 24, featuring a series of six staves with treble and bass clefs, containing complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings, with fingerings indicated by numbers 1-5 above or below notes.

(A.R.)

25.  Musical score for exercise 25, featuring a series of six staves with treble and bass clefs, containing complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings, with fingerings indicated by numbers 1-5 above or below notes.

26.

Exercise 26, measures 1-8. Treble and bass staves. Treble staff has fingerings 4, 3, 2, 1, 1, 1, 1. Bass staff has fingerings 1, 2, 3, 4, 5, 5, 5.

Exercise 26, measures 9-16. Treble staff has fingerings 5, 2, 3, 4, 5, 5. Bass staff has fingerings 1, 4, 3, 2, 1, 1. Dynamic markings: (5) df, hd (14).

27.

Exercise 27, measures 1-8. Treble staff. Fingerings: 1 3 2 3 5 3 2 3, 1 4 2 4 5 4 2 4, 1 4 2 4 5 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4 (A.R.).

Exercise 27, measures 9-16. Treble staff. Fingerings: 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2.

Exercise 27, measures 17-24. Treble staff. Fingerings: 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2.

Exercise 27, measures 25-32. Treble staff. Fingerings: 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2, 5 2 4 2, 5 2 4 2, 5 2 3 2, 5 2 4 2, 5 2 4 2, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3.

Exercise 27, measures 33-40. Treble staff. Fingerings: 5 2 3 2, 5 2 4 2, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3, 1 4 2 4, 1 4 2 4, 1 3 2 3.

28.

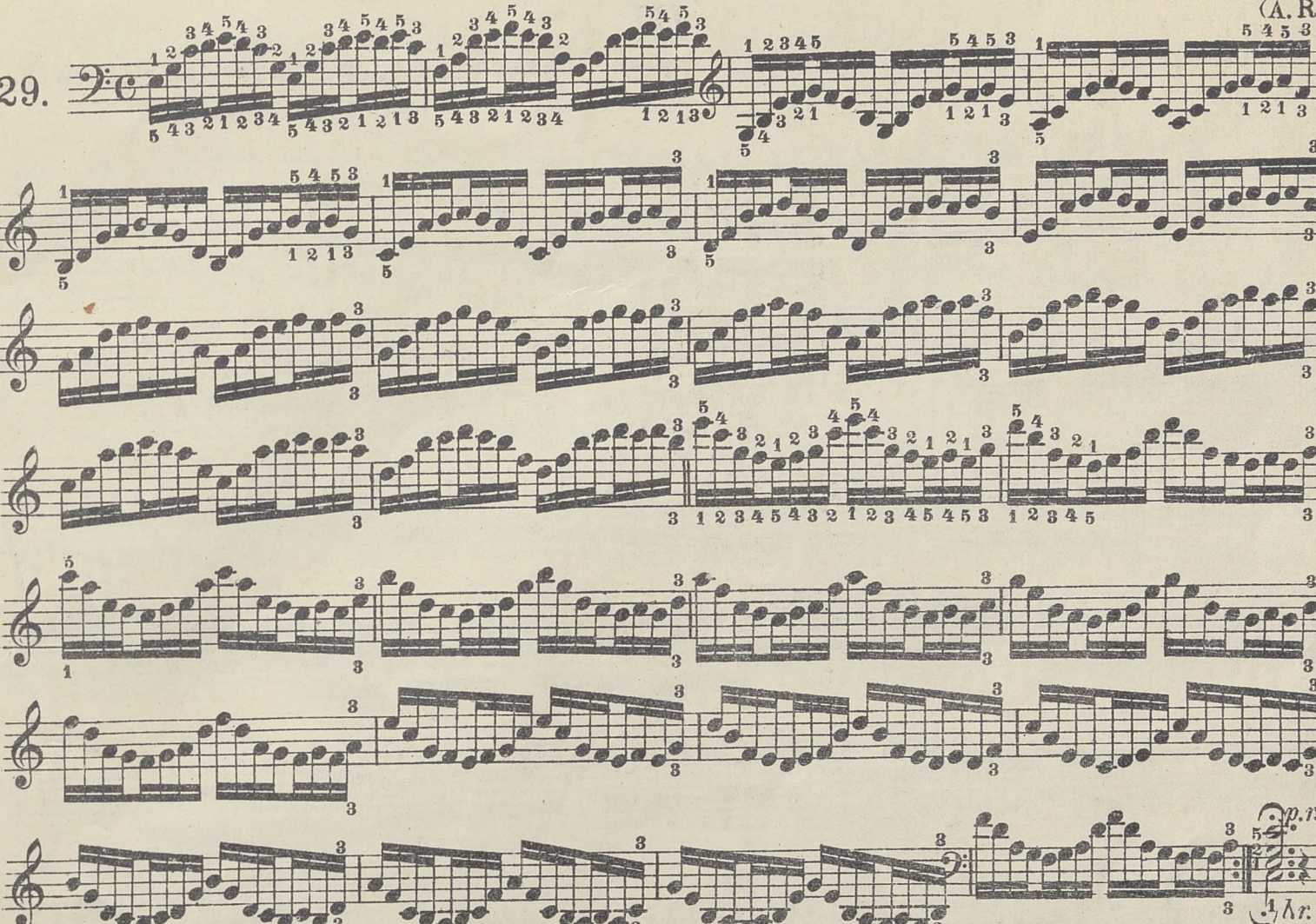
Exercise 28, measures 1-8. Treble staff. Fingerings: 3 4 5 4 5 4 5, 4 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3 4 5 4 3 4 5 4.

Exercise 28, measures 9-16. Treble staff. Fingerings: 3, 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3, 3 4 5 4 3 4 5 4, 3 4 5 4 3 4 5 4.

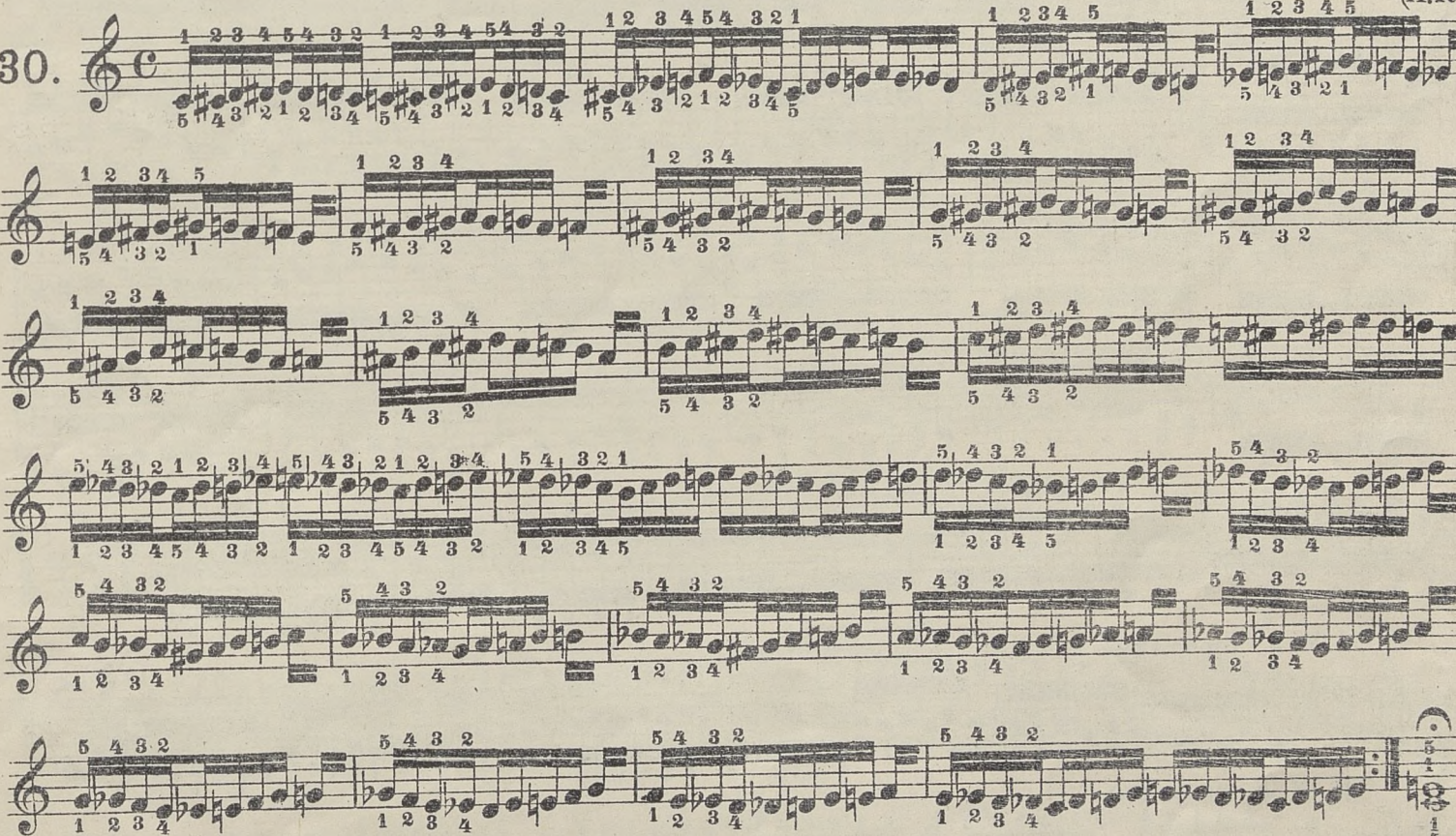
Exercise 28, measures 17-24. Treble staff. Fingerings: 5 4 5 4 3 4 5 4, 5 4 3 4 5 4 3 4, 5, 5 4 3 4 5 4 3 4, 5, 5 4 3 4 5 4 3 4, 5, 5 4 3 4 5 4 3 4, 5 4 3 4 5 4 3 4.

Exercise 28, measures 25-32. Treble staff. Fingerings: 5, 5 4 3 4 5 4 3 4, 3, 5 4 3 4 5 4 3 4, 5, 5 4 3 4 5 4 3 4, 5, 5 4 3 4 5 4 3 4, 5 4 3 4 5 4 3 4.

(A. R.)

29. 

(A.R.)

30.  Musical score for exercise 30, featuring six staves of music. The notation includes various rhythmic patterns, fingerings (e.g., 1 2 3 4 5, 5 4 3 2), and dynamic markings. The exercise is written in a single system across six staves.

$$(2-1, 3-1, 4-1, 5-1)$$

Exercices pour passer les doigts.

(2-1, 3-1, 4 -1, et 5-1)

a. $\begin{array}{ccccccccc} 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \\ \hline & & & & & & & \end{array}$

31. 

a. 1 2 3 1 3 2 1 2 3 1

[illegible]

a. 1 2 3 4 1 4 3

33. 

5 1 5 1 5 1 5 1


34. 

a. $\begin{array}{cccccc} 2 & 1 & 2 & 1 & 2 & 1 \\ \hline & & & & & \end{array}$

35. 

Tremolo sur les tons répétés.

[illegible]

37.  Musical score for exercise 37, featuring three staves with rhythmic notation and fingerings. The first staff is in bass clef and includes a key signature change from one flat to one sharp. The second and third staves are in treble clef. The notation includes various rhythmic values and fingerings indicated by numbers 1-4.

Notes répétées deux par deux.

[illegible]

VI.

Tryl dla pieciu palcow.

Le Trille pour les cinq doigts.

M. M. ♩ = 60 do 120.

45.

The musical score is a continuous trill exercise for five fingers, presented in 12 staves. The first staff is in bass clef, and the subsequent staves alternate between bass and treble clefs. Each staff contains a series of trills with fingerings indicated by numbers 1-5. The exercises are organized into four groups of three staves each. The tempo is marked 'M. M. ♩ = 60 do 120'.

Zwraca sie uwage, ze Mozart postugiwat sie tem cwiczeniem dla wyrobienia trylu.

Il n'est pas sans intérêt de fair observer, que Mozart se servoit de cet exercice pour l'étude du trille.

17

VII.

Tercje i seksty.

Les tierces et les sixtes.

M.M. = 80 do 168.

46. *a. ten.* *b. ten.* *c.* *d.* *e.*

47.

48. *a.* *b.*

49. *a.* *b.*

50. *a.* *b.*

51.

VIII.

Ćwiczenia przedrecza.

Exercices du poignet.

M.M. ♩ = 40 do 100.

52. *a.* *b.* *c.*

53. *a.* *b.* *c.*

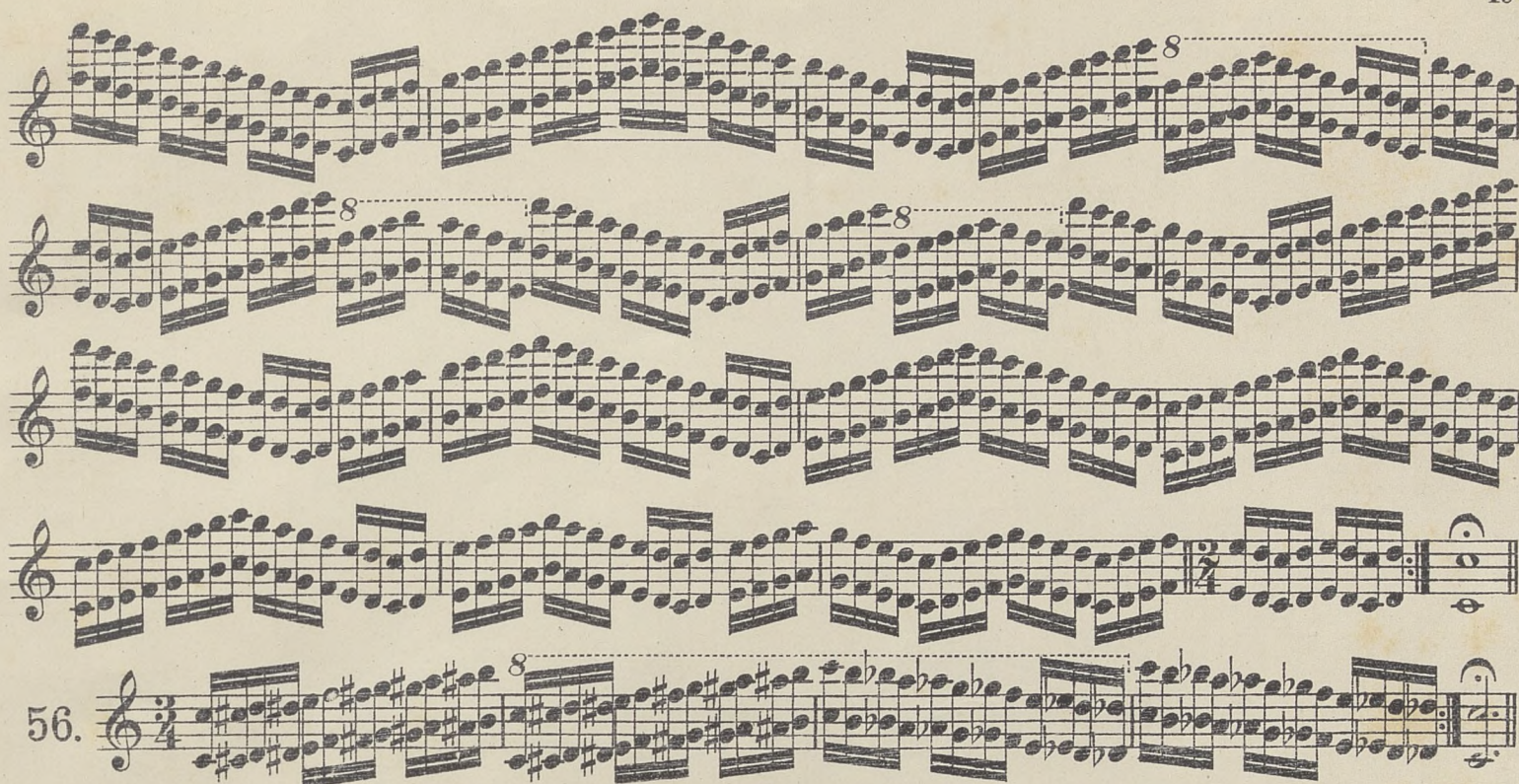
IX.

Ćwiczenia w oktavach.
(staccato)Exercices d'octaves.
(staccato)

M.M. ♩ = 40 do 100.

54. *staccato*

55. *staccato*



X.

*) Gamy w oktawach
łamanych w 24 tonacjach.

*) **Gammes en octaves brisées
dans les 24 tons.**

(On les exécutera sans interruption.)
(Nie powtarzać i bez przerwy grać dalej.)

M. M. = 60 do 120.

C dur, $\frac{5}{4}$

57.

legato

a moll, (harmoniczna)

F dur, i. f. d. (zakończenie)

d, (harm.)

 $g_1(\text{harm.})$

Es.

f, (harm.)

Des,

b, (harm.)

Ges,

es, (harm.)

H.

gls, (harm.)

E.

cis, (harm.)

fish, (harm.)

D,

1. (harm.)

G₄ e_{μ} (harm.)

Koniec.
Fin.

*) Cwiczenie to b.ważne przygotowywa przedręcze do tremola.

*) Cet exercice, de la plus grande importance, prépare aussi les poignets à l'étude du tremolo.



